

SCORPIONS

ANTHOLOGY

ARRANGED FOR PIANO/VOCAL
WITH GUITAR CHORD BOXES
AND FULL LYRICS

SCORPIONS

ANTHOLOGY

Music Sales Limited,
78 Newman Street, London W1P 3LA, England.
Music Sales Pty. Limited,
27 Clarendon Street, Artarmon, Sydney, NSW 2064, Australia

*This book © Copyright 1985 by
Wise Publications
ISBN 0.7119.0711.0
Order No. AM60161*

*Music Sales complete catalogue lists thousands of
titles and is free from your local music book shop,
or direct from Music Sales Limited.
Please send 25p in stamps for postage to
Music Sales Limited, 78 Newman Street, London W1P 3LA.*

*Printed in England by
Watkiss Studios Limited, Biggleswade, Beds.*

CONTENTS

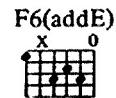
TITLE	ALBUM	PAGE
ALWAYS SOMEWHERE	Lovedrive	4
AS SOON AS THE GOOD TIMES ROLL	Love At First Sting	92
BAD BOYS RUNNING WILD	Love At First Sting	66
BIG CITY NIGHTS	Love At First Sting	83
BLACKOUT	Blackout	50
CAN'T LIVE WITHOUT YOU	Blackout	45
COAST TO COAST	Lovedrive	20
COMING HOME	Love At First Sting	76
CROSSFIRE	Love At First Sting	96
DON'T MAKE NO PROMISES	Animal Magnetism	32
DYNAMITE	Blackout	58
I'M LEAVING YOU	Love At First Sting	88
IS THERE ANYBODY THERE	Lovedrive	15
LADY STARLIGHT	Animal Magnetism	36
LOVEDRIVE	Lovedrive	24
LOVING YOU SUNDAY MORNING	Lovedrive	10
MAKE IT REAL	Animal Magnetism	29
NO ONE LIKE YOU	Blackout	54
ROCK YOU LIKE A HURRICANE	Love At First Sting	71
STILL LOVING YOU	Love At First Sting	100
WHEN THE SMOKE IS GOING DOWN	Blackout	63
THE ZOO	Animal Magnetism	40

Always Somewhere

Words by Klaus Meine

Music by Rudolf Schenker

Slowly, in 2



Guitar (actual sound)

Sheet music for guitar and piano. The music is in 2/4 time, C major, and consists of four staves. The top staff shows the guitar part with chords C, G, F6(addE), and Em7. The second staff shows the piano part with R.H. playing eighth-note patterns over a bass line. The third staff continues the piano part. The fourth staff shows the guitar part again with chords Am, C, G, and Am. The fifth staff continues the piano part. The sixth staff shows the guitar part again with chords C, G, F6(addE), and Em7. The lyrics "Ar - rive_ at sev-en. The place feels" are written under the sixth staff. The bottom staff shows the piano part.

Am C G x000 Am

 good. No time to call _ you to - day. —


 C G x000

 En-cores till e - lev - en, then


 F6(addE) Em7 Am C

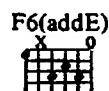
 Chi nese food. Back to the


 G x000 Am

 ho - tel a - gain. —




Guitar (actual sound)
(2nd time ad lib)



3

The musical score consists of six staves of music. The top staff is for the vocal part, with lyrics appearing below it. The bottom five staves are for the guitar part, with chord diagrams above them. The vocal part starts with a melodic line, followed by a section where the vocal line is sustained over chords. The lyrics for the vocal part are:

I call your
An - oth er

num - ber,
morn - in',

the an - line
oth - er

ain't
er

free.
place.

8

The sheet music consists of six staves. The top staff shows a vocal line with lyrics: "Al-ways some - where. Miss you where I've been. I'll be back to love you a - gain. Al-ways". The piano part is in the middle, and the bottom staff is for the guitar. Chords are indicated above the guitar staff: C, G(no3rd) x 3fr., Am(no3rd) x 5fr., G(no3rd) x 3fr., G(no3rd) F(no3rd) x 3fr., G(no3rd) x 3fr., C, G(no3rd) x 3fr., C, G(no3rd) x 3fr., Am(no3rd) x 5fr., G(no3rd) x 3fr. The piano part includes dynamic markings like *mf*.

9

F(no3rd) x

G(no3rd) x 3fr.

C(no3rd) x 3fr.

I'll be back to love you again.

G x000

R.H. 8

mp

G x000

F6(addE) x 0

Em7 0 0 0

Am 0 0 0

C 0 0 0

G x000

F6(addE) x 0

Em7 0 0 0

Am7 0 0 0

rit.

Loving You Sunday Morning

Words by Klaus Meine and Herman Rarebell

Music by Rudolf Schenker

Moderately

No chord

Medium Rock beat

D/A Dsus4/A

D/A A(no3rd)

D/A Dsus4/A

D/A A(no3rd)

D/A Dsus4/A

D/A A(no3rd)

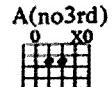
D/A Dsus4/A D/A A(no3rd)

A(no3rd) D/A Dsus4/A D/A A(no3rd)

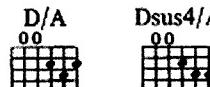
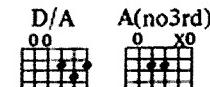
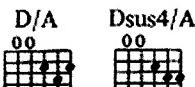
Work - in' hard to get it on for you lose you,
Peo - ple tell me that I'm gon - na lose you,

ev - 'ry day and night. I give you all I've got true,
our love will die. So tell me, is it true,

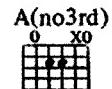
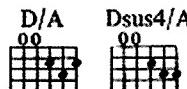
— to give. — Take it all.
— right or wrong?



I Love, I know — that you're feel - in' blue, _____
I nev - er ev - er wan - na lose your love, _____



lone - ly deep — in - side, _____ 'cause I know how it feels —
so I will change my life. Be - lieve in me, my love. _____



— to be — a - lone. — }
— I'm com - ing home. — }



Lov - in' you Sun - day morn - ing, you were on my mind, —



— love, ev - 'ry day.

D/A 00 Dsus4/A 00 D/A 00 A(no3rd) 0 x0 Csus2 3fr.

Lov - in' you Sun -

day morn - ing, — your love makes me fly — so far a-way. —

N.C. D/A 00 Dsus4/A 00 D/A 00 A(no3rd) 0 x0 D/A 00 Dsus4/A 00 B°

1.

2.

A(no3rd)

F⁰7

Whoa ah__

B⁰7

A(no3rd)

F⁰7B⁰7

ba ba ba ba ba ba ba ba. Whoa

ah__

Repeat and fade

A(no3rd)



A(no3rd)

F⁰7B⁰7

Whoa

ah__

ah.

Is There Anybody There?

Words by Klaus Meine and Herman Rarebell

Music by Rudolf Schenker

Medium Rock beat



Sheet music for guitar and bass. The music is in 4/4 time with a key signature of one sharp (F#). The guitar part consists of chords and arpeggiated patterns. The bass part provides harmonic support with sustained notes and rhythmic patterns.

Chords and Arpeggios:

- Chord boxes at the top: Bm, Bm7, Bm, Bm7.
- Arpeggios: The first two measures show a descending Bm7 arpeggio. Measures 3-4 show a descending Bm7 arpeggio. Measures 5-6 show a descending Bm7 arpeggio. Measures 7-8 show a descending Bm7 arpeggio. Measures 9-10 show a descending Bm7 arpeggio.
- Chords: D (Measure 5), C (Measure 7), B7/D# (Measure 8), Em (Measure 8).
- Arpeggios: Measures 11-12 show an ascending C major arpeggio. Measures 13-14 show an ascending B7/D# arpeggio. Measures 15-16 show an ascending Em arpeggio.

Performance Instructions:

- mf* (Mezzo-forte) dynamic marking in Measure 4.
- Vocal parts labeled "1.", "2.", and "D" (Measure 5).
- Vocal parts labeled "Ah," (Measure 5 and Measure 10).
- Rhythmic markings like eighth and sixteenth notes throughout the piece.

D

C

Bm

Bm7

ah.

ah.

1.

2.

Bm

Bm7

Bm

O - pen my - mind; let me find new vi - bra - tions.
 I find my - self in a state of con - fu - sion.

A

Tell me the way I must take to reach my des - ti - na - tion,
 Life's like a pan - to-mime trick or a la - ser il - lu - sion.

Bm



and a place where I can stay.
Where's a place that I can stay?

Where is the love of my life? Could - n't find her.
Save me; don't let me get lost in the ocean.

Show me the way to find back to my - self, 'cause I'm no -
I need your help ev - 'ry day to con - trol my e - mo -

A

Bm

where
tions

in the dark - ness of these days. }



Is there an - y - bod - y there who feels — that vi - bra - tion, who



shows me the way to my love? Is there an - y - bod - y there with that —



— in - cli - na - tion to bring back the sun to my heart?



Repeat and fade



Ah, _____

ah, _____



ah, _____



ah. _____



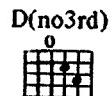
Coast to Coast

Music by Rudolf Schenker

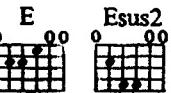
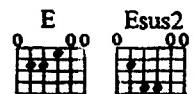
Medium tempo

The sheet music consists of six staves of musical notation. The top staff is for the right hand on the piano, indicated by a treble clef. The bottom staff is for the left hand on the piano, indicated by a bass clef. The third staff from the top is for the guitar, showing chords E, Em, and E. The fourth staff shows two options for the guitar: Em and D/E. The fifth staff shows C/E and D/E. The sixth staff shows Em and D/E. The music is in 4/4 time and includes dynamic markings like *mf*.

This page contains four staves of sheet music for guitar and bass. The top two staves are for the guitar, showing chords and fingerings (e.g., Em, C/E, D/E). The bottom two staves are for the bass, with rhythmic patterns indicated by vertical bar lines. Chords shown include G, C, Em, D, and E.

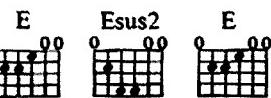
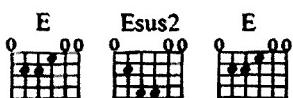
*To Coda*

Musical score for measures 22-23. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. The first measure consists of two eighth-note pairs followed by a sixteenth-note pair. The second measure consists of two eighth-note pairs followed by a sixteenth-note pair. The third measure consists of two eighth-note pairs followed by a sixteenth-note pair. The fourth measure starts with a sixteenth note followed by a eighth-note pair, then continues with eighth-note pairs. Chord diagrams are provided above the staff for G, D (no 3rd), and Em. A 'To Coda' instruction is present.



Musical score for measures 24-25. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. The first measure consists of two eighth-note pairs followed by a sixteenth-note pair. The second measure consists of two eighth-note pairs followed by a sixteenth-note pair. The third measure consists of two eighth-note pairs followed by a sixteenth-note pair. The fourth measure starts with a sixteenth note followed by a eighth-note pair, then continues with eighth-note pairs. Chord diagrams are provided above the staff for E and Esus2.

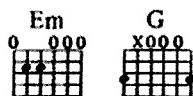
Musical score for measures 26-27. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. The first measure consists of two eighth-note pairs followed by a sixteenth-note pair. The second measure consists of two eighth-note pairs followed by a sixteenth-note pair. The third measure consists of two eighth-note pairs followed by a sixteenth-note pair. The fourth measure starts with a sixteenth note followed by a eighth-note pair, then continues with eighth-note pairs. Chord diagrams are provided above the staff for E, Esus2, and E.



Musical score for measures 28-29. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. The first measure consists of two eighth-note pairs followed by a sixteenth-note pair. The second measure consists of two eighth-note pairs followed by a sixteenth-note pair. The third measure consists of two eighth-note pairs followed by a sixteenth-note pair. The fourth measure starts with a sixteenth note followed by a eighth-note pair, then continues with eighth-note pairs. Chord diagrams are provided above the staff for E, Esus2, and E.



Musical score for measures 30-31. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. The first measure consists of two eighth-note pairs followed by a sixteenth-note pair. The second measure consists of two eighth-note pairs followed by a sixteenth-note pair. The third measure consists of two eighth-note pairs followed by a sixteenth-note pair. The fourth measure starts with a sixteenth note followed by a eighth-note pair, then continues with eighth-note pairs. Chord diagrams are provided above the staff for Esus2.



Musical score for measures 1-4. The top staff shows a treble clef and a bass clef. The bottom staff shows a bass clef. Measures 1-3 feature eighth-note patterns on the bass staff. Measure 4 begins with a R.H. (right hand) eighth note followed by sixteenth-note patterns.

Musical score for measures 5-8. The top staff shows a treble clef and a bass clef. The bottom staff shows a bass clef. Measures 5-7 show eighth-note patterns on the bass staff. Measure 8 shows sixteenth-note patterns.

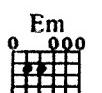
Musical score for measures 9-12. The top staff shows a treble clef and a bass clef. The bottom staff shows a bass clef. Measures 9-11 show eighth-note patterns on the bass staff. Measure 12 shows sixteenth-note patterns.

D. S. al Coda ♫

Repeat and fade

D/E

Musical score for the Coda section. The top staff shows a treble clef and a bass clef. The bottom staff shows a bass clef. The Coda section starts with a treble clef and a bass clef. It features eighth-note patterns on the bass staff. The section ends with a repeat sign and a D/E chord.



Musical score for the final section. The top staff shows a treble clef and a bass clef. The bottom staff shows a bass clef. The section starts with a C/E chord, followed by Em (0 000), D/E, and then continues with eighth-note patterns on the bass staff.

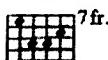
Lovedrive

Words by Klaus Meine

Music by Rudolf Schenker

Medium Hard Rock beat

Em



Emsus2



Em



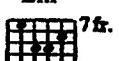
Emsus4



Em



Em

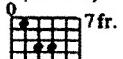


B(no3rd)



girl to drive, — a car to love. — The mu - sic rocks me down —
cit - y lights — of Lon - don town — are far a - way. My hand —

Em(no3rd)



Em7



— the mo - tor - way. —
— is on her wing. —

B(no3rd)



Em(no3rd) 0 7fr. Em7 0XX 7fr.

My whore's got wings; — we're
I stop the car — and

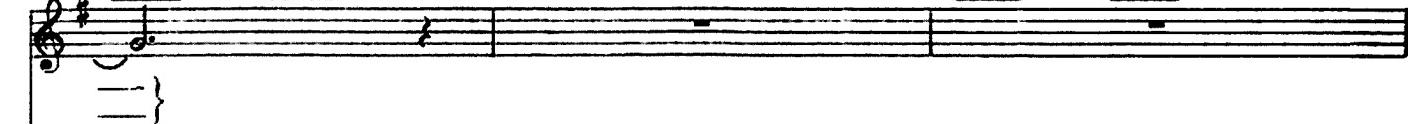
tak - ing off, — and I can't stop this flight — of speed _ to - day. —
she gets down. — I like to show why Scor - pions got a sting. —

Em(no3rd)
0 0 0
7fr.

Em7
0 XX 0
7fr.

Em(no3rd)
0 0 0
7fr.

Em7
0 XX 0
7fr.



C 0 0 D 0 0 G x000 C 0 0
It's a love - drive on wheels of fire; a



D 0 0 G x000 C 0 0 D 0 0
love drive, just one de - sire: love.



No chord

You drive me cra - zy, babe.



It's a

love - drive on wheels of fire; — a love drive, — just

one de - sire: — love. You —

Em(no3rd) 7fr. Em7 7fr.

N.C.

— drive me cra - zy, babe. —

Em(no3rd) 0 7fr. Em7 0XX 7fr.

Em(no3rd) 0 7fr. Em7 0XX 7fr.



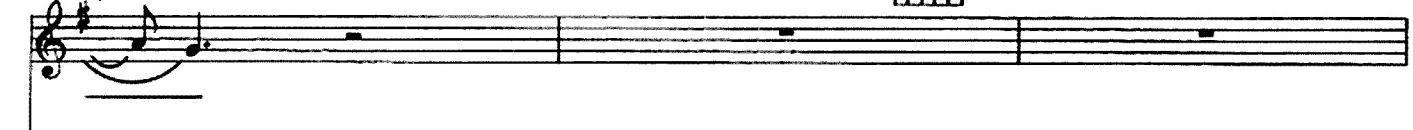
Em(no3rd) 0 7fr. Em7 0XX 7fr.

The



2.

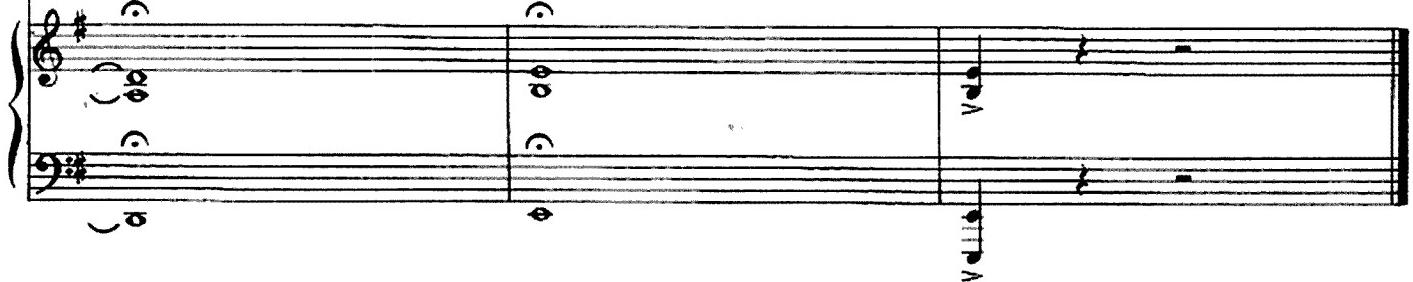
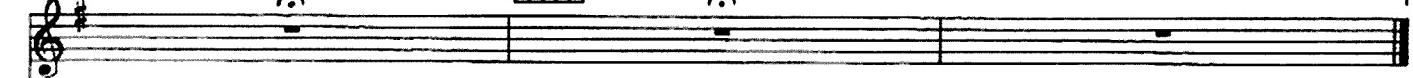
D(no3rd)



rit.



Em(no3rd)
0 7fr.



Make it Real

Words by Herman Rarebell

Music by Rudolf Schenker

Medium Rock beat

The musical score consists of two staves: a treble clef piano staff and a bass clef piano staff. Above the piano staves are four chord diagrams: Dm, C, Dm, and C. The vocal part is written below the piano staves. The lyrics are as follows:

1. You can al - ways trust your
2. Did you ev - er have a
Dm(no3rd) 5fr. B♭(no3rd)
F(no3rd) C(no3rd) 3fr. Dm(no3rd) B♭(no3rd) F(no3rd) G(no3rd) 3fr.
in - ner feel - ings, — 'cause they al - ways tell the truth.
se - cret yearn - ing? — Don't you know it could come true?

Dm(no3rd)



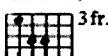
B♭(no3rd)



F(no3rd)



C(no3rd)



Dm(no3rd)



B♭(no3rd)



Where did it get you then, your an - a - lyz - ing? — Just do what feels
Now's the time to set wheels turn - ing. — to o - pen up your

F(no3rd)



G(no3rd)



Dm(no3rd)



B♭(no3rd)



F(no3rd)



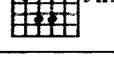
C(no3rd)



right life for you.
life for you.

1. 3. If you take life as a cra - zy game - ble,
2. As you know, there's al - ways good and evil.

Dm(no3rd)



B♭(no3rd)



F(no3rd)



G(no3rd)



Dm(no3rd)



B♭(no3rd)



throw your dice,
Make your choice:

take your don't be chance.
blind.

You will see it from a
O - pen up your mind and

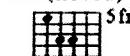
F(no3rd)



C(no3rd)



Dm(no3rd)



B♭(no3rd)



F(no3rd)



dif - frent
don't be

an - gle,
triv - ial.

and you too
There's a whole

can new
join world

the to dance.
find.

G(no3rd)



3fr.

Dm



C



Make it real, not fan - ta - sy,

Dm



C



fan - ta - sy. —

Make it real, not fan - ta -

Dm



C



Dm



C



sy,

fan - ta - sy. —

1.2.

3.

Dm(no3rd)



5fr.

B



E



Don't Make No Promises

Words by Herman Rarebell

Music by Matthias Jabs

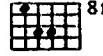
Fast Rock beat

Dm(no3rd)

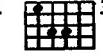


5

F(no3rd) C(no3rd)



C(no3rd)



Treble clef, 2/4 time, key signature B-flat major (two flats). Bass clef, 2/4 time, key signature B-flat major (two flats).

Chorus:
 Dm(no3rd) 5fr. F(no3rd) 8fr. C(no3rd) 3fr.

Verse:
 Dm(no3rd) 5fr. F(no3rd) G(no3rd) 3fr. A(no3rd) 5fr. C(no3rd) 3fr.

She did - n't I saw this girl — walk - ing down the street.
 Next day, can wan - na know what I'd got to say.
 can you be - lieve, she was at the show.

R.H.

Dm(no3rd)



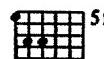
5fr.

F(no3rd) G(no3rd)



3fr.

A(no3rd)



5fr.

I thought, her head oh yeah, looks rath - er neat.
 Just shook man, and looked great," she the oth took - er way.
 She said, "Hey, you're and she me home.

C(no3rd)



3fr.

C[#](no3rd)

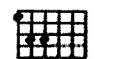
4fr.

Dm(no3rd)



5fr.

F(no3rd)



3fr.

G(no3rd)



I grabbed my chance and played —
 And then she said, "I've met —
 She start - ed to un - dress.

A(no3rd)



5fr.

C(no3rd)



3fr.

Dm(no3rd)



5fr.

F(no3rd)



What my u - su'l game.
 your type be - fore.
 a shock to see.

For Pad - me ded I
 you're bra,

G(no3rd)
 3fr.

A(no3rd)
 5fr.

To Coda 
 1. C(no3rd) C \sharp (no3rd)
 3fr.  4fr.

tell all you, man, — it can be a strain.
 all the same. — You're such a bore." —
 blonde wig. — Not much left for me.

2. C(no3rd) Dm(no3rd) F(no3rd) G(no3rd)
 3fr.  5fr.  8fr.  10fr.

— Oh no,

C(no3rd) Dm(no3rd) F(no3rd)
 3fr.  5fr.  8fr.

don't make no prom - is - es, — oh

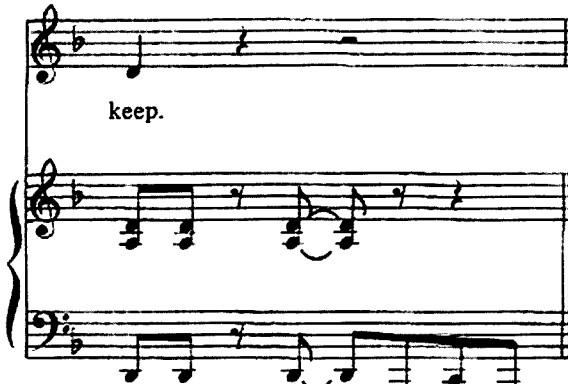
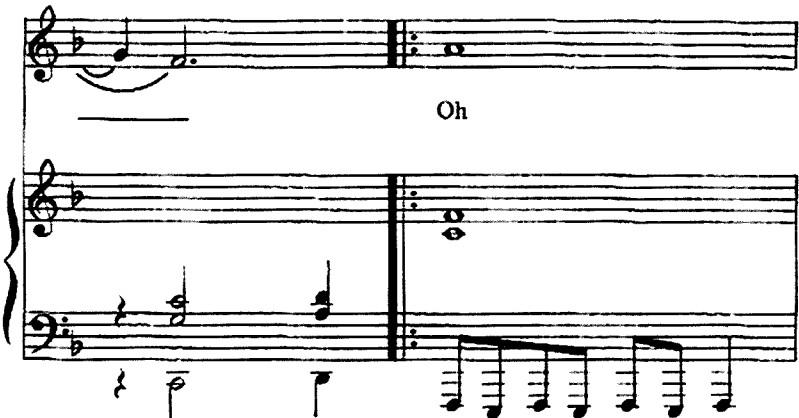
G(no3rd) C(no3rd) Dm(no3rd)
 10fr.  3fr.  5fr.

no, your bod - y can't keep.

2.
Dm(no3rd)
 5fr.

D. S. al Coda 

Repeat and fade
Coda C(no3rd) Dm(no3rd) F(no3rd)
  3fr.  5fr.  8fr.

G(no3rd)
 10fr.

C(no3rd)
 3fr.

Dm(no3rd)
 5fr.

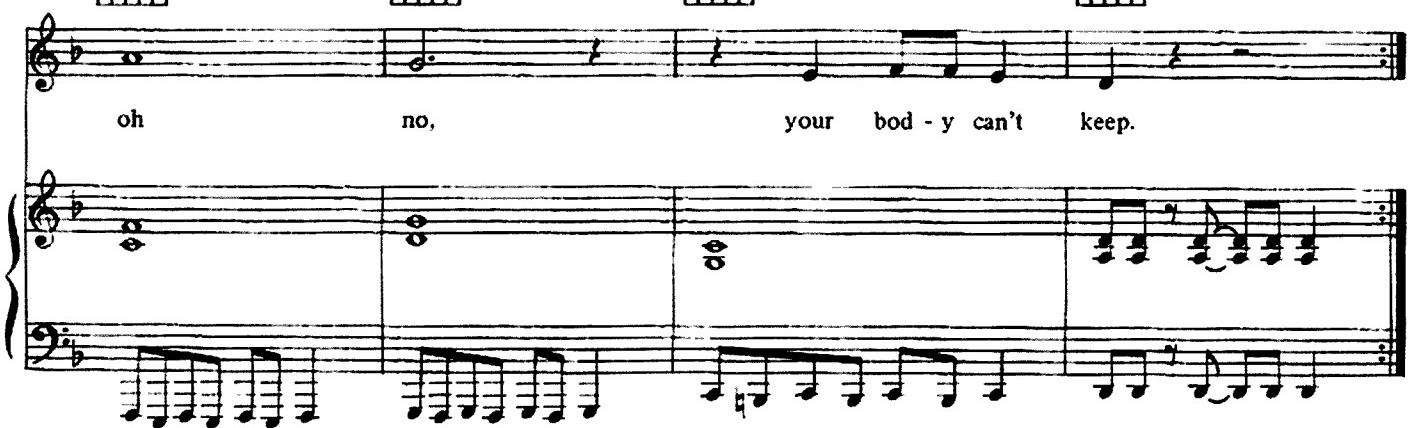


F(no3rd)
 8fr.

G(no3rd)
 10fr.

C(no3rd)
 3fr.

Dm(no3rd)
 5fr.



Lady Starlight

Words by Klaus Meine

Music by Rudolf Schenker

Medium tempo

Dmaj7



mp

G/D



A/E




Walk - ing through a win - ter night, — count-ing the stars _____ and
Dream - ing through a win - ter night, — mem'ries of you _____ are
Walk - ing through a win - ter night, — count-ing the stars _____ and-

A/E 5fr. A 5fr. Dmaj7 5fr.

pass - ing time...
pass - ing by.
pass - ing time...
I dream a - bout the sum - mer
It seems to me like yes - ter -
Snow danc - es with the days,
day.
wind.

G/D 0
A/E 5fr.

love in the sun,
I think you knew
I wish I could be
and lone - ly bays.
I with you a - gain.

A 5fr. G xooo Bm G xooo To Coda

I see the stars.
They're miles and miles a - way,

1. A/E 5fr. Dmaj7 5fr. G/D

like our_ love _ on one of these lone - ly win - ter nights.

Sheet music for "La-dy Star -" featuring vocal and guitar parts. The vocal part is in G major (indicated by a G-sharp key signature) and consists of three staves. The first staff has a treble clef, the second has an alto clef, and the third has a bass clef. The lyrics are as follows:

like our love. La-dy Star -

light, help me to find my love. La-dy Star -

light, help me to night, help me to find my love.

The guitar part is in G major and includes chord diagrams above the strings:

- Chord 1: A/E (bottom string 3rd fret, top string open)
- Chord 2: A (bottom string 0, top string 3rd fret)
- Chord 3: 2. A/E (bottom string 3rd fret, top string open)
- Chord 4: D (bottom string 0, top string 3rd fret)
- Chord 5: C (bottom string 0, top string 3rd fret)
- Chord 6: D (bottom string 0, top string 3rd fret)
- Chord 7: C (bottom string 0, top string 3rd fret)
- Chord 8: D (bottom string 0, top string 3rd fret)
- Chord 9: C (bottom string 0, top string 3rd fret)
- Chord 10: D (bottom string 0, top string 3rd fret)
- Chord 11: Dmaj7 (bottom string 0, top string 3rd fret)

An "Instrumental" section begins with a treble clef and a 2/4 time signature.

G/D A/E 1. 2.


D. S. al Coda

Coda A/E D C D


 like our love. La - dy Star - light, help me to find my love.
 La - dy Star - light, help me to - night, help me to find my love.
 La - dy Star - find my love.

The Zoo

Words by Klaus Meine

Music by Rudolf Schenker

Medium Blues ()

Em(no3rd)



mf

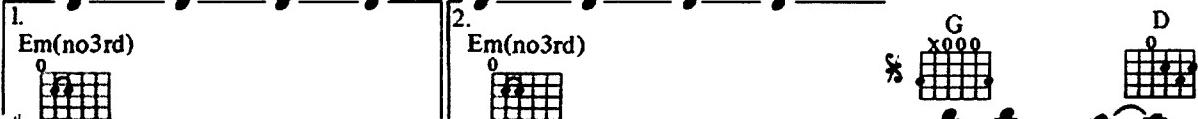
Em(no3rd)



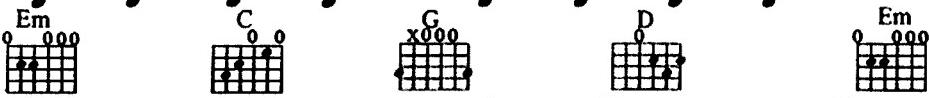
The job is done— and She's
I meet my girl.—

I
dressed go out. An - oth - er And all we bor - ing gon - na day. I
is
kill. kill. kill.

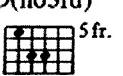
leave it all be - hind me now. so man - y worlds a - way.
walk a - round to catch the thrill on streets we call the zoo.

1. Em(no3rd) 2. Em(no3rd) G D


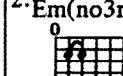
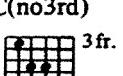
We eat the night, we

Em C G D Em


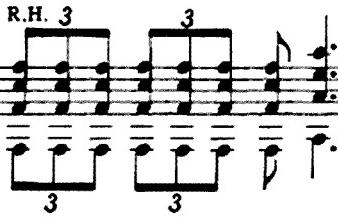
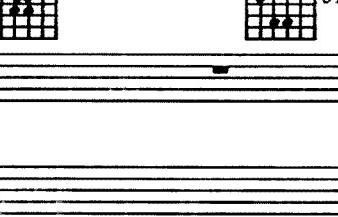
drink the time, make our dreams come true. And

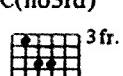
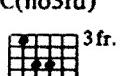
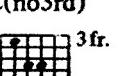
G D Em C B(no3rd) D(no3rd)
     

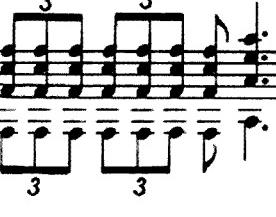
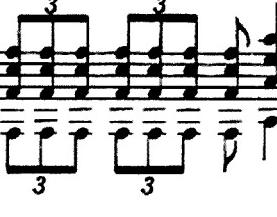
hungry eyes_ are pass-ing by_ on streets we call the zoo.

1. Em(no3rd) 2. Em(no3rd) A(no3rd) C(no3rd)
   

We

R.H. 3 3 3
  

A(no3rd) C(no3rd) A(no3rd) C(no3rd) A(no3rd) C(no3rd)
     

Em(no3rd)

To Coda ♪

En -

Em(no3rd)



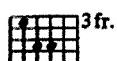
joy the zoo — and walk down — For - ty - sec - ond Street. —

You gon-na be __ (*whispered*) ex - cit - ed too. __ and

3

D. S. § (with repeats) al Coda

C(no3rd)



Em(no3rd)



Coda



you will feel the heat. We

Repeat and fade

Em(no3rd)



Can't Live Without You

Words by Klaus Meine

Music by Rudolf Schenker

Medium Rock beat

The musical score consists of two staves: a piano staff and a guitar staff. The piano staff uses a treble clef and a bass clef, with a key signature of one sharp (F#). The guitar staff shows chord diagrams for Dm/A and A. The score includes lyrics at the bottom.

Piano Part:

- Measure 1: No chord (piano part only).
- Measures 2-6: Chords Dm/A and A, followed by a repeat sign.
- Measures 7-11: Chords Dm/A and A, followed by a repeat sign.
- Measures 12-16: Chords Dm/A and A, followed by a repeat sign.
- Measures 17-21: Chords Dm/A and A, followed by a repeat sign.
- Measures 22-26: Chords Dm/A and A, followed by a repeat sign.
- Measures 27-31: Chords Dm/A and A, followed by a repeat sign.
- Measures 32-36: Chords Dm/A and A, followed by a repeat sign.
- Measures 37-41: Chords Dm/A and A, followed by a repeat sign.
- Measures 42-46: Chords Dm/A and A, followed by a repeat sign.
- Measures 47-51: Chords Dm/A and A, followed by a repeat sign.
- Measures 52-56: Chords Dm/A and A, followed by a repeat sign.
- Measures 57-61: Chords Dm/A and A, followed by a repeat sign.
- Measures 62-66: Chords Dm/A and A, followed by a repeat sign.
- Measures 67-71: Chords Dm/A and A, followed by a repeat sign.
- Measures 72-76: Chords Dm/A and A, followed by a repeat sign.
- Measures 77-81: Chords Dm/A and A, followed by a repeat sign.
- Measures 82-86: Chords Dm/A and A, followed by a repeat sign.
- Measures 87-91: Chords Dm/A and A, followed by a repeat sign.
- Measures 92-96: Chords Dm/A and A, followed by a repeat sign.

Guitar Part:

- Measure 1: No chord (guitar part only).
- Measures 2-6: Chords Dm/A and A, followed by a repeat sign.
- Measures 7-11: Chords Dm/A and A, followed by a repeat sign.
- Measures 12-16: Chords Dm/A and A, followed by a repeat sign.
- Measures 17-21: Chords Dm/A and A, followed by a repeat sign.
- Measures 22-26: Chords Dm/A and A, followed by a repeat sign.
- Measures 27-31: Chords Dm/A and A, followed by a repeat sign.
- Measures 32-36: Chords Dm/A and A, followed by a repeat sign.
- Measures 37-41: Chords Dm/A and A, followed by a repeat sign.
- Measures 42-46: Chords Dm/A and A, followed by a repeat sign.
- Measures 47-51: Chords Dm/A and A, followed by a repeat sign.
- Measures 52-56: Chords Dm/A and A, followed by a repeat sign.
- Measures 57-61: Chords Dm/A and A, followed by a repeat sign.
- Measures 62-66: Chords Dm/A and A, followed by a repeat sign.
- Measures 67-71: Chords Dm/A and A, followed by a repeat sign.
- Measures 72-76: Chords Dm/A and A, followed by a repeat sign.
- Measures 77-81: Chords Dm/A and A, followed by a repeat sign.
- Measures 82-86: Chords Dm/A and A, followed by a repeat sign.
- Measures 87-91: Chords Dm/A and A, followed by a repeat sign.
- Measures 92-96: Chords Dm/A and A, followed by a repeat sign.

Lyrics:

You stand in front of the band— with all those hands in the air— so I can

scarves in your hands.— I see you play im - ag - i - nar - y gui - tars.
 see you are there.— I wan - na see all your lights shin - in' on.

A(no3rd)

N.C.

You peo - ple shak - in' your heads_right to the end of the set,— you real - ly
 Want you to stand up and dance.— Gon - na leave you no chance_to take a

Dm/A 00 A 0 Dm/A 00

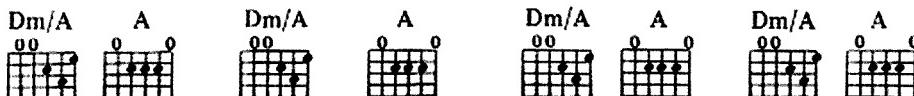
N.C.

turn me on wher - ev - er we are.— }
 breath be-tween each sin - gle song.— } Can't live, can't —

A 0 Dm/A 00 A 0 Dm/A 00 A 0

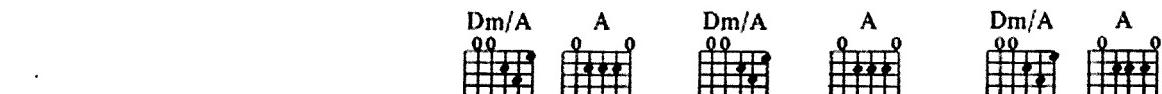
— live with-out you.

The musical score consists of four staves. The top two staves are for the voice, with the second staff providing harmonic support. The bottom two staves are for the piano. The vocal part features a mix of eighth and sixteenth-note patterns. Chords are indicated above the piano staves, and guitar tabs are provided for specific chords. The lyrics describe scenes of urban life and desire, with a focus on movement and connection. The score is set in common time, with a key signature of one sharp (F#).

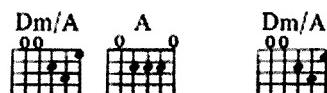
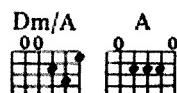


Can't live, can't live with-out you.

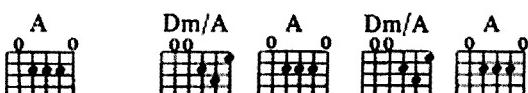
Music staff with treble clef, key signature of A major (no sharps or flats), and a time signature of 4/4. The melody consists of eighth-note patterns. Chords are indicated by small vertical bars above the staff.



Can't live, can't live with-out you.



Can't live, can't



1.

— live with-out you.

Put your



2.

D(no3rd) 5fr. A(no3rd)

Stand up and shout! — We're

D(no3rd) A(no3rd) D(no3rd) A(no3rd)

read - y to rock, — we're read - y to roll. — Stand up and shout! —

G(no3rd) 3fr. To Coda A(no3rd)

— Are you read - y? — Are you read - y? —

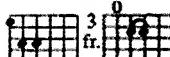
R.H.

G(no3rd)/A 3fr. F(no3rd)/A

— Come on and get it!

This musical score page contains six staves of music. The top two staves are for the vocal part, with lyrics: 'Stand up and shout!', 'We're ready to rock, — we're ready to roll. — Stand up and shout! —', and 'Are you ready? — Are you ready? —'. The third staff is for the piano, indicated by 'R.H.' (right hand). The fourth staff shows a guitar chord progression: G (no 3rd) / A (3 fr.) followed by F (no 3rd) / A (3 fr.). The fifth staff continues the vocal line with 'Come on and get it!'. The bottom two staves are also for the piano. Chord diagrams are provided above the vocal staves, and fingerings like '5fr.' and '3fr.' are included. The key signature is A major (two sharps), and the time signature is common time.

G(no3rd)A(no3rd)



G(no3rd)/A



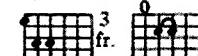
F(no3rd)/A



N.C.

1.

G(no3rd) A(no3rd)



2.

D. S. al Coda

N.C.

Coda

C(no3rd)

3fr. D(no3rd)

5fr.

Repeat and

fade

Dm/A

A

Dm/A

N.C.



— live with-out you.

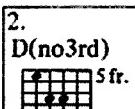
Blackout

Words by Klaus Meine, Herman Rarebell and Sonja Kittelsen

Music by Rudolf Schenker

Moderately fast

Em(no3rd)

D(no3rd)



Em(no3rd)




G(no3rd)



C(no3rd)



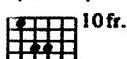
missed a day, __ but I'm too wrecked to care an - y - way. __
my ears ring. __ I can't re - mem - ber just where I've been. __
make a run. __ On my way__ out an - oth - er one __

Em(no3rd)

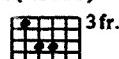


I look a - round_ and see this face.
 The last thing_ that I re - call,_
 would like to know_ be - fore I stop._

G(no3rd)

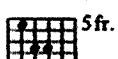


C(no3rd)



What the hell!_ Have I lost my taste?
 I got lost in a deep black hole.
 Did I make it or did I flop?

D(no3rd)



C(no3rd)



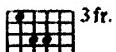
Don't want to find out.
 Don't want to find out.
 Don't want to find out.

D(no3rd)



Just want to cut out.
Just want to cut out.
Just want to get out.

C(no3rd)

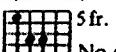
*To Coda*

My Black -

Em(no3rd)

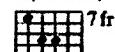


D(no3rd)



No chord

Em(no3rd)



1.2.3.

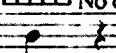
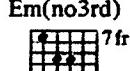
D(no3rd)



N.C.

out.

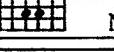
I real - ly had a black - out.



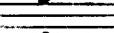
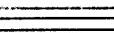
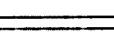
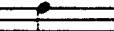
Em(no3rd)



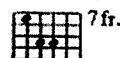
D(no3rd)



N.C.

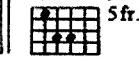


Em(no3rd)



Sheet music for two staves (treble and bass). The treble staff has a key signature of one sharp. The bass staff has a key signature of one sharp. The music consists of several measures of notes and rests, followed by a measure of eighth notes. A large oval-shaped grace note is positioned over the bass staff's eighth notes.

1.

2.
D(no3rd)

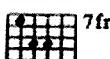
Sheet music for two staves. The treble staff has a key signature of one sharp. The bass staff has a key signature of one sharp. The music consists of measures of eighth and sixteenth notes. A large oval-shaped grace note is positioned over the bass staff's sixteenth notes.

Repeat and fade

D. S. al Coda ♂

Coda

Em(no3rd)



D(no3rd)



N.C.

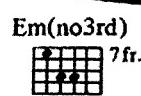
Sheet music for two staves. The treble staff has a key signature of one sharp. The bass staff has a key signature of one sharp. The music consists of measures of eighth and sixteenth notes. A large oval-shaped grace note is positioned over the bass staff's sixteenth notes.

Sheet music for two staves. The treble staff has a key signature of one sharp. The bass staff has a key signature of one sharp. The music consists of measures of eighth and sixteenth notes. A large oval-shaped grace note is positioned over the bass staff's sixteenth notes.

Em(no3rd) D(no3rd)



N.C.



Sheet music for two staves. The treble staff has a key signature of one sharp. The bass staff has a key signature of one sharp. The music consists of measures of eighth and sixteenth notes. A large oval-shaped grace note is positioned over the bass staff's sixteenth notes.

I real - ly had a black - out.

Black -

No One Like You

Words by Klaus Meine

Music by Rudolf Schenker

Medium tempo

The sheet music consists of two systems of musical notation. The top system shows a piano part with a treble clef and a bass clef, and a guitar part with a standard tuning diagram. The piano part includes dynamic markings like *mf* and *R.H.*. The guitar part shows chords Am (no 3rd), F (no 3rd), G (no 3rd) 3fr., and Am (no 3rd). The bottom system continues the piano and guitar parts, with the piano playing eighth-note patterns and the guitar providing harmonic support. The piano part concludes with a melodic line in the bass clef.

Sheet music for a vocal and piano piece. The vocal part includes lyrics and chords (Am, F, E). The piano part shows bass and harmonic patterns. The music consists of eight staves of musical notation.

Chords shown: Am, F, E

Lyrics:

- Girl, Girl, 't's been a long time that we've been a - part, much too long
there are real - ly no words strong e - nough to de - scribe...
- for a man who needs love. — I miss — you since I've been a -
all my long - ing for love. I don't — want my feel - ings are -
- way. strained. Ooh, Babe, Babe, was - n't eas - I just need
- y to leave — you a - lone. — 'T's get - ting hard -
you like nev - er be - fore. Just im - ag -

er each time — that I go. _____ If I _____ had the choice _____ I would stay. _____
 ine you'd come — through this door. _____ You'd take _____ all my sor - row a - way. _____

There's no one like

Am(no3rd)

 F(no3rd)

 G(no3rd)

 3fr.
 Am(no3rd)

 you. I can't wait _____ for the nights _____ with you. _____ I im - ag -

F(no3rd)

 G(no3rd)

 3fr.
 Am(no3rd)

 F(no3rd)

 G(no3rd)

 3fr.

 in the things _____ we'll do. _____ I just wan - na be loved _____ by you. _____

F(no3rd) E(no3rd) Am(no3rd)

No one like you. I can't wait

F(no3rd) G(no3rd) 3fr. Am(no3rd) F(no3rd) G(no3rd) 3fr.

for the nights with you. I im - ag - ine the things we'll do.

Am(no3rd) F(no3rd) G(no3rd) 3fr. F(no3rd) E(no3rd)

I just wan - na be loved by you.

1. 2. D. S. and fade

There's no one like

Dynamite

Words by Klaus Meine and Herman Rarebell

Music by Rudolf Schenker

Fast Rock beat

F#m

D F#m E

f
R.H.

F#m

D F#m E

Tacet

Kick your ass__ to heav - en with
 Hit the top__ to - geth - er;
 Get it now__ or nev - er. Let's

rock 'n' roll __ to - night. __ I'll make this night __ a
 get you with __ my spell. __ I'm gon - na make __ my
 get it real - ly tight. __ We'll make this night __ a

spe - cial one, __ make you feel al - right. __ Shoot my
 shot to - night, __ take you down to hell. __ Eat your
 spe - cial one, __ make us feel al - right. __ Put your

F#m

Tacet

heat in - to your bod - y; _____ give ya all __ my
 meat un - til you're breath - less; _____ twirl your hips __ a -
 heat in - to my bod - y; _____ give ya all __ my

E 0.00 F#m

Tacet

size. I'm gon - na beat __ the beat to - night. __ It's
 round. I'm gon - na break __ my neck to - night. __ I'll
 size. We gon - na beat __ the beat to - night. __ Come

F#m

time to break... the ice.
get you off__ the ground.
on. let's break__ the ice.
Dy - na - mite.

D F#m E

D F#m E

mite.

D F#m E

Dy - na - mite.

D F#m E

Dy - na - mite.

I.2. D F#m E

3. D F#m E

D F#m E

D F#m E

Musical score for piano and voice, page 62. The score consists of three staves: treble, bass, and piano. The piano staff shows a continuous eighth-note pattern. The vocal part is silent in the first two measures.

You, ba - by, you, ba - by, you're
Fermata

Musical score for piano and voice, page 62. The vocal part begins with "You, ba - by, you, ba - by, you're" followed by a fermata over the piano staff.

F#m
dy - na - mite! _____

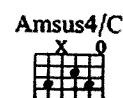
Musical score for piano and voice, page 62. The vocal part concludes with "dy - na - mite!" followed by a long sustained note. The piano part features dynamic markings and performance instructions like slurs and grace notes.

When the Smoke is Going Down

Words by Klaus Meine

Music by Rudolf Schenker

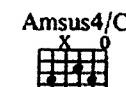
Slowly, in 2



mf

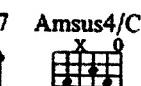
Just when you
This is the make place
your way back home,
be long.

I find some time
I real - ly love



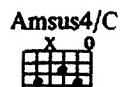
— to be a - lone.
— to turn you on.

I go to see
I've got your sound



— the place once more,
— still in my ears

just like a thou-
while your trac -



sand nights — be - fore.
es dis - ap - pear. }



I climb the stage — a - gain — this night, — 'cause the place —

Bad Boys Running Wild

Words by Klaus Meine and Herman Rarebell

Music by Rudolf Schenker

Arranged by Dieter Dierks, Rudolf Schenker, Klaus Meine,
Matthias Jabs, Francis Buchholz and Herman Rarebell

Medium Rock beat

B(no 3rd)/E



C(no3 rd)/

ox



C B(no 3 rd) /

0X



D(no 3 rd) /

ox
71



C(no 3rd)/1

OX 5fr



R.H.

f

C(no 3rd)/E B(no 3rd)/E G(no 3rd)/E D(no 3rd)/E C(no 3rd)/E Em

ox 3 5fr ox oxoo ox 7fr ox 5fr oxoo

D Am C

Out in the streets, — the dogs — are on the run; the cats —
 Out in the night, — glaring eyes in dark — ness; ti —
 Out in the streets, — the dogs — are on the run; the cats —

Gmaj7/B Em D




are all in heat.
 gers wan - na fight.
 are all in heat.
 Out in the streets,
 Out in the night,
 Out in the night,

Am C Gmaj7/B C





snakes— are all a-round you; dirt y rats are on their way.
 spi - ders all a-round you, spin ning webs and make you pray,
 spi - ders all a-round you, spin ning webs and make you pray,—

To Coda ♫
 G D C



 1.

They con - trol you and they'll make you pay.—
 tie you up and you can't get a - way..
 tie you up and you can't get a - way..

Tacet

B(no 3 rd)/E C(no 3 rd)/E B(no 3 rd)/E G(no 3 rd)/E D(no 3 rd)/E C(no 3 rd)/E B(no 3 rd)/E

C(no 3 rd)/E B(no 3 rd) G(no 3 rd)/E D(no 3 rd)/E C(no 3 rd)/E Em 2.

No chord A(no 3rd)G(no3rd) D C

Bad boys run-ning wild — if you don't play a - long — with their games..

N. C.

A(no 3rd)G(no3rd)

Bad boys run-ning wild, — and you

N.C.

A(no3rd) G(no3rd)

I.

D

C

Bad boys run-ning wild,— and you bet - ter get out— of their way.—

bet - ter get out— of their way,—

way,— way,—

Em D C

Em D C

Get out of their way.—

ff

Rock You Like a Hurricane

Words by Klaus Meine and Herman Rarebell

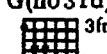
Music by Rudolf Schenker
Arranged by Dieter Dierks, Rudolf Schenker, Klaus Meine,
Matthias Jabs, Francis Buchholz and Herman Rarebell

Medium beat

Em(no 3rd)



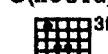
G(no 3rd)



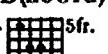
A(no 3rd)



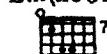
C(no 3rd)



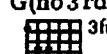
D(no 3rd)



Em(no 3rd)



G(no 3rd)



The musical score consists of three staves of music. The top staff shows a guitar part with chords and a bass line. The middle staff shows a vocal line with lyrics. The bottom staff shows a bass line. The lyrics are:

It's ear - ly morn - ing. The
bod - y's burn - ing. It
ear - ly morn - ing. The

sun comes out. Last night was shak - ing and pret - ty loud.
starts to shout. De - sire is com - ing. It breaks out loud.
sun comes out. Last night was shak - ing and pret - ty loud.
My Lust My

cat is purr - ing. It scratch - es my skin. So what is wrong_ with an -
 is in cag - es till storm breaks loose.. Just have to make_ it with an -
 cat is purr - ing. It scratch - es my skin. So what is wrong_ with an -

Em(no 3rd) 7fr. N.C. Em D

oth - er sin? The bitch is hun - gry. She needs to tell. So
 some-one I choose.. The night is call - ing. I have to go. The
 oth - er sin? The night is call - ing. I have to go. The

N.C. Em(no 3rd) 7fr. N.C. D(no 3rd) 5fr. N.C. Em(no 3rd) 7fr.

give her inch - es and feed her well. More days to come, new
 wolf is hun - gry. He runs to show. He's lick - in' his lips. He's
 wolf is hun - gry. He runs to show. He's lick - in' his lips. He's

N.C. Em D

N.C. Em(no 3rd) 7fr.

N.C. D

places to go.
read - y to win.
read - y to win.

I've got to leave.
On the hunt to night for
On the hunt to night for

It's time for a show.
love at first sting.
love at first sting.

Em(no 3rd) G(no 3rd)

7fr. 3fr.

Here I am.

R.H.

A(no 3rd) C(no 3rd) D(no 3rd) Em(no 3rd) G(no 3rd) A(no 3rd) C(no 3rd) D(no 3rd)

3fr. 3fr. 5fr. 7fr. 3fr. 3fr. 3fr. 5fr.

Rock you like a hur - ri - cane.

Em(no 3rd)

G(no 3rd)

A(no 3rd)

C(no 3rd) D(no 3rd)

Em(no 3rd)

G(no 3rd)

Here I am.

Rock you like a hur - ri - cane.

1.
A(no 3rd) C(no 3rd) D(no 3rd)2.
A(no 3rd) C(no 3rd) D(no 3rd)

Em(no 3rd)

G(no 3rd)

A(no 3rd)

C(no 3rd) D(no 3rd)

Em(no 3rd)

G(no 3rd)

Here I am.

Rock you like a hur - ri - cane.

A(no 3rd) C(no 3rd) D(no 3rd)
 3fr. 5fr.

Em(no 3rd)
 7fr.

G(no 3rd)
 3fr.

A(no 3rd)
 7fr.

C(no 3rd) D(no 3rd)
 3fr. 5fr.

Here I am.

Rock you like a

Em(no 3rd)
 7fr.

To Coda
 G(no 3rd)
 3fr.

A(no 3rd)
 7fr.

C(no 3rd) D(no 3rd)
 3fr. 5fr.

Em(no 3rd)
 7fr.

D.S. $\frac{6}{8}$ (no repeats) al Coda

hur - ri - cane.

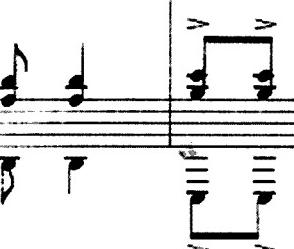
It's

Coda A(no 3rd)
 7fr.

C(no 3rd) D(no 3rd)
 3fr. 5fr.

Em(no 3rd)
 7fr.

Here I am.



Coming Home

Words by Klaus Meine

Music by Rudolf Schenker
 Arranged by Dieter Dierks, Rudolf Schenker, Klaus Meine,
 Matthias Jabs, Francis Buchholz and Herman Rarebell

Moderately slow

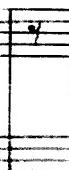
The score consists of two staves. The top staff is for a guitar, indicated by a diagram of a guitar neck with three dots labeled 'C'. The bottom staff is for a piano, indicated by a diagram of a piano keyboard with three dots labeled 'A'. The tempo is marked 'Moderately slow'. The piano part starts with a sustained note followed by eighth-note chords. The guitar part enters with a single note, followed by a sustained note, and then begins a rhythmic pattern of eighth notes. The piano part continues with eighth-note chords.

The score continues with the same two staves. The piano part provides harmonic support with eighth-note chords. The guitar part plays a continuous eighth-note melody. The lyrics 'Ev - 'ry morn - ing when I wake up yawn - ing, I'm still' are written below the guitar staff.

The score continues with the same two staves. The piano part provides harmonic support with eighth-note chords. The guitar part plays a continuous eighth-note melody. The lyrics 'far a - way...' and 'Trucks still roll - ing through the' are written below the guitar staff.



ear - ly morn - ing to the place we play._



Boy, you're home; you're dream - ing. Don't you know the tour's still



far a - way?_

Boy, you're home; you're dream-ing.



Don't you know you're hav - ing just a break?_

C A

Dream we're go - ing out on stage. — It feels like com-ing home a - gain. —

C

Dream we're go - ing out on stage. —

A

It feels like... —

Fast Rock beat

Em(no 3rd)
7fr.C(no 3rd)/E
3fr.D(no 3rd)/E
5fr.B(no 3rd)
8fr.

Em (no 3rd)

Year af - ter year
Day af - ter day
Year af - ter year

C(no3rd)

out on the road.
out on the road.
out on the road.

B(no3rd)

It's great to be here
There's no great place too far
It's great to be here

Em (no 3rd)

that

C(no3rd)

to see you all.
we would - n't go.
to rock you all.

B(no3rd)

I
We
I

G(no3rd)

D(no 3rd)

 know go know

B(no 3rd)

 for wher for me ev - er - it - is you is like like like

Em(no 3rd)

 com - ing to rock 'n' com - ing home. roll. home.

Tacet
 f

C(no 3rd)/E


D(no 3rd)/E

 To Coda

B(no 3rd)

 Em(no 3rd)


C(no 3rd)/E

 D(no 3rd)/E

 B(no 3rd)


G(no 3rd)
3fr.

D(no 3rd)
5fr.

B(no 3rd)

F[#](no 3rd)

A(no 3rd)

Jump on — the seat. Put your me some
Give wild — er — you shout. Let for some
wild — er — you scream

B(no 3rd)

1.2.
D(no 3rd)
5fr.

3.
D(no 3rd)
5fr.

hands hear more in you're rock the out 'n' air. — there. — roll, — The

C[#](no 3rd)
4fr.

the high - er — we'll go.

Em (no 3rd)
7fr.

C (no 3rd) / E
3fr.

D (no 3rd) / E
5fr.

1. B (no 3rd)
7fr.

2. B (no 3rd)
D.S. al Coda
5fr.

Coda Repeat and fade
Em (no 3rd)
7fr.
Com-ing

C (no 3rd) / E
3fr.

D (no 3rd) / E
5fr.

B (no 3rd)
home. Like com - ing

Em (no 3rd)
7fr.

C (no 3rd) / E
3fr.

D (no 3rd) / E
5fr.

B (no 3rd)
home.

Big City Nights

Words by Klaus Meine

Music by Rudolf Schenker
Arranged by Dieter Dierks, Rudolf Schenker, Klaus Meine,
Matthias Jabs, Francis Buchholz and Herman Rarebell

Bright Rock beat

Am (no 3rd)



F/A



G (no 3rd)



Gsus4



The musical score consists of four staves. The top staff shows a piano part with a bass line and a treble line. The second staff shows a guitar part with chords Am (no 3rd), F/A, G (no 3rd), and Gsus4. The third staff shows a piano part with chords G (no 3rd) and Am (no 3rd), followed by lyrics "When the day light light". The fourth staff shows a piano part with chords C (no 3rd) and D (no 3rd), followed by lyrics "is fall - ing down ___. in - to the night ___. and the sharks ___. is ris - ing up ___. in my eyes ___. and the long ___". The bottom staff shows a bass line.

F C(no3rd) 3fr.

E(no3rd)

— of for - tune some - thing which nev - er stands still. — } I can't find an - y more. — }

Am(no3rd)

F/A

G(no3rd) 3fr.

Big cit - y, big cit - y nights,

Gsus4

G Am(no 3rd)

F/A

— you keep me burn - ing. Big cit - y,

1.

G(no 3rd) 3fr. Gsus4 xoo G xooo Am(no 3rd)

big cit - y nights. When the sun -

Always yearn - ing. Big cit - y,

big cit - y nights. you keep me burn - ing.

Big cit - y, big cit - y nights.

G Gsus4



E(no3rd)


There is no dream

G(no3rd) 3fr.

 C(no3rd) 3fr.


B(no3rd)


E(no3rd)


— that you can't make true, — if you're look - ing for love. —

G(no3rd) 3fr.

 C(no3rd) 3fr.


D(no3rd) 5fr.


3

But there's no girl who's burn - ing the ice a - way from my

D.S. $\frac{5}{4}$ (2nd ending) and fade

Am(no3rd)


heart. May - be to - night.

η 6

I'm Leaving You

Words by Klaus Meine

Music by Rudolf Schenker

Arranged by Dieter Dierks, Rudolf Schenker, Klaus Meine,
Matthias Jabs, Francis Buchholz and Herman Rarebell

Fast Rock beat

No chord

The musical score consists of four staves. The top two staves are for guitars, with the first staff showing a fast rock beat pattern and the second staff showing chords. The third staff is for bass, and the bottom staff is for drums. Chord boxes are provided above the guitar staves. The lyrics "Ooh, You Ooh," are written under the first guitar staff, and "girl, I'm should - n't girl, I'm" are written under the second guitar staff. The chords shown are Em, C, D, Dsus4, and D.

Chords:

- Guitar 1: Em, C
- Guitar 2: D, Dsus4, D
- Bass: D, Dsus4, D
- Drums: D, Dsus4, D

Lyrics:

Ooh, You Ooh,

girl, I'm should - n't girl, I'm

leav - ing you... feel so blue,...

Yes, I'm should - n't Yes, I'm

leav - ing you... leav - ing you...

Em C D Dsus4 D Em C

leav - ing you. I've got to go to - night.
feel so blue when I go to - night.
leav - ing you. I've got to go to - night.

Ba - by, Ooh, girl, I'm leav - ing you.
Ba - by, you should - n't feel so blue.
girl, I'm should - n't feel so blue.

Yes, I'm leav - ing you. I've got to go to - night.
should - n't feel so blue when I'm gone.

N. C.

G D

I can't stay. I can't stay...

To Coda

I can't stay. I can't stay...

1. 2. 3.

G C D B C G D

Keep me in your mind — till I — come back —

1.2.3. Em D Em D

4. Em D Em D N.C.

— to love ya. — to take you worlds a - way.

Coda

D.S. $\frac{2}{4}$ al Coda

Repeat and fade

G xooo C D

Keep me in your mind

B C G D Em D Em D

till I come back to love ya.

As Soon as the Good Times Roll

Words by Klaus Meine

Music by Rudolf Schenker

Arranged by Dieter Dierks, Rudolf Schenker, Klaus Meine,
Matthias Jabs, Francis Buchholz and Herman Rarebell

Medium Rock beat

Bm
Bmsus4
A

G
Bm
Bmsus4

If you feel real sad some - times,
If you feel that all your life

A
G
Bm

caught in bad vi - bra - tions, and it seems
is packed with com - pli - ca - tions, and al - most ev -

Bmsus4

A

G

— you've lost your drive — and your ends up in des - ti - na - tion;
 'ry - thing you try new frus - tra - tions;

{

Bm Bmsus4 A

if you feel like that life's passing by,



 Rock to - night.





 Hard times... go _____ as soon as the good times roll.
f





 Hard times... go _____ as



 soon as the good times roll.
 1.

Bm Bmsus4 A G


mf

Repeat and fade

2.

All your life,

A Bmsus4

yeah, yeah, yeah, yeah; life,

Bm

Bmsus4 A G


3

all your life;

Bm A G


Crossfire

Words by Klaus Meine

Music by Rudolf Schenker
Arranged by Dieter Dierks, Rudolf Schenker, Klaus Meine,
Matthias Jabs, Francis Buchholz and Herman Rarebell

The musical score consists of four staves. The top two staves are for piano/vocal, with the right hand playing chords and the left hand providing harmonic support. The bottom two staves are for guitar. The score includes lyrics at the bottom.

Chords and Key Signatures:

- Em (Guitar Chord)
- C (Piano/Vocal Chord)
- Dsus2 (Guitar Chord)
- Bsus4 (Guitar Chord)
- Bsus4 (Guitar Chord)
- F# (Piano/Vocal Chord)
- G (Guitar Chord)
- E# (Piano/Vocal Chord)
- B (Guitar Chord)
- G (Guitar Chord)

Lyrics:

It seems to me — a night - mare
Can I trust — the mean - ing of be - comes
line - al - i - my

 G
  D
  B

gone
be for ____ you and me.
 a ____ luck - y man. We're liv - ing in ____ the
 but I'm liv - ing in ____ the

Em D C Em

cross - fire, and we'll be killed at first. }
cross - fire of a time that starts to burn. }

Why can - not peo - ple

B G D

that we made_ the lead - ers of the world_ un - der -

stand that we don't wan - na fight,-

un - der - stand we are

un - der - stand

much too young_ to die, un - der - stand

C Dsus2 Bsus4
 no _____ one will sur - vive, un - der -
 Em C Dsus2
 stand that we love our life?
 I. Bsus4
 2. Bsus4 D.S. $\frac{5}{4}$ and fade
 Un - der -

The musical score consists of four systems of music. The top system starts with a C major chord, followed by a Dsus2 chord, and then a Bsus4 chord. The lyrics 'no _____ one will sur - vive, un - der -' are written below the notes. The middle system starts with an Em chord, followed by a C major chord, and then a Dsus2 chord. The lyrics 'stand that we love our life?' are written below the notes. The bottom system is divided into two sections: 'I.' and '2.'. Section 'I.' begins with a Bsus4 chord. Section '2.' begins with a Bsus4 chord and includes the instruction 'D.S. $\frac{5}{4}$ and fade'. The lyrics 'Un - der -' are written below the notes. The piano part is represented by three staves: Treble, Alto, and Bass. The Treble and Alto staves show sustained notes and eighth-note patterns. The Bass staff shows a steady eighth-note bass line. The score uses common time and includes various dynamics and performance instructions.

Still Loving You

Words by Klaus Meine

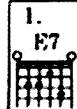
Music by Rudolf Schenker

Arranged by Dieter Dierks, Rudolf Schenker, Klaus Meine,
Matthias Jabs, Francis Buchholz and Herman Rarebell

Medium tempo



mp legato
with pedal



Time, Love, it needs time
on - ly love to can bring back your love_ a -
some -



gain. day. I will be there. I will be

E

there.

Am/E Am/G Am/F

1. E7 2. E7

Fight, Try, babe, I'll fight ba - by, try to win back your love to trust in my love a - a -

B

gain.
gain.
I will be
there.
there.

E

Am

there.
there.

Love,
Love,

on-ly
our-

love
love
can just break down
the be walls thrown some - day. }
I will be

B E

there. I will be there.

Am(no 3rd) **F(no 3rd)** **C(no 3rd)** **G(no 3rd)**

If we'd go a - gain— all the way from the start,—

Am(no 3rd) **F(no 3rd)** **C(no 3rd)** **G(no 3rd)** **To Coda**

I would try to change— the things that killed our love.—

Am(no 3rd) **Dm(no 3rd)** **E(no 3rd)**

Your pride has built a wall— so strong that I can't get through..

Am (no 3rd)  str.

F (no 3rd) 

Is there real - ly no chance _____ to

G (no 3rd)  str.

1. Am/E  Am/G  str.

start once a - gain? I'm lov - ing you..

mp

Am/F  E7

E7

Am/E Am/G Am/F E7



2. D.S.  al Coda

Coda

Am (no 3rd) 5fr. G (no 3rd) 3fr. Am (no 3rd) 5fr. Dm (no 3rd) 5fr.

Yes, I've hurt your pride, and I

E (no 3rd) 7fr. D (no 3rd) 5fr. E (no 3rd) 7fr. Am (no 3rd) 5fr. F (no 3rd)

know what you've been through. You should give me a chance.

G (no 3rd) 3fr.

This can't be the end. I'm still lov - ing

Repeat and fade

Am (no 3rd) 5fr. F (no 3rd) C (no 3rd) 3fr. G (no 3rd) 3fr.

you. I'm still lov - ing

